



HARMONY HANK'S

Harmonica Budget
of
Famous Melodies

FOR HARMONICA WITH PIANO
Including Quartets Without Piano

by "Hank" Evans

CARL FISCHER
INC.

62 Cooper Square, New York 3

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.75•

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Scale of C (Two Octaves)

Lower Octave Upper Octave

Note Names: (Letters) C D E F G A B C D E F G A * C

Holes: $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{5}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{7}{7}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{9}{9}$ $\frac{9}{9}$ $\frac{10}{10}$ $\frac{10}{10}$

Syllable Names: Do Re Mi Fa Sol La Si("Ti") Do Re Mi Fa Sol La Do

* The seventh tone B (Si or "Ti") is not produced in the upper octave.

Harmonicas are made in several different keys, C, D, F, G, etc. In this collection numbers will be found for harmonicas in C and G. In playing on either the C or the G harmonica, follow the hole indications with the B and D signs.

HARMONY HANK'S HARMONICA BUDGET

Famous Airs, Operatic Gems, Patriotic Songs, and Dance Tunes.

Including full instructions on how to play each tune.

for

HARMONICA with PIANO ACCOMPANIMENT

(Also 3 Quartets without Piano)

by

"HANK" EVANS

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CARL FISCHER, Inc.,
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How to Play the Harmonica

THE standard harmonica has ten single holes along the mouthpiece, each controlling two reeds, one which responds in blowing and the other in drawing. In playing, the harmonica is held in the left hand, with the low sounding tones to the left. The right hand may be used for tremolo effect.

As the instrument is inserted in the mouth between the teeth, it is customary for the lips to enclose four holes; the tongue is applied firmly against the mouthpiece to close the three holes at the left, leaving only the upper hole at the right open. This tongue action is very important, as it operates to set off the playing hole from the other three

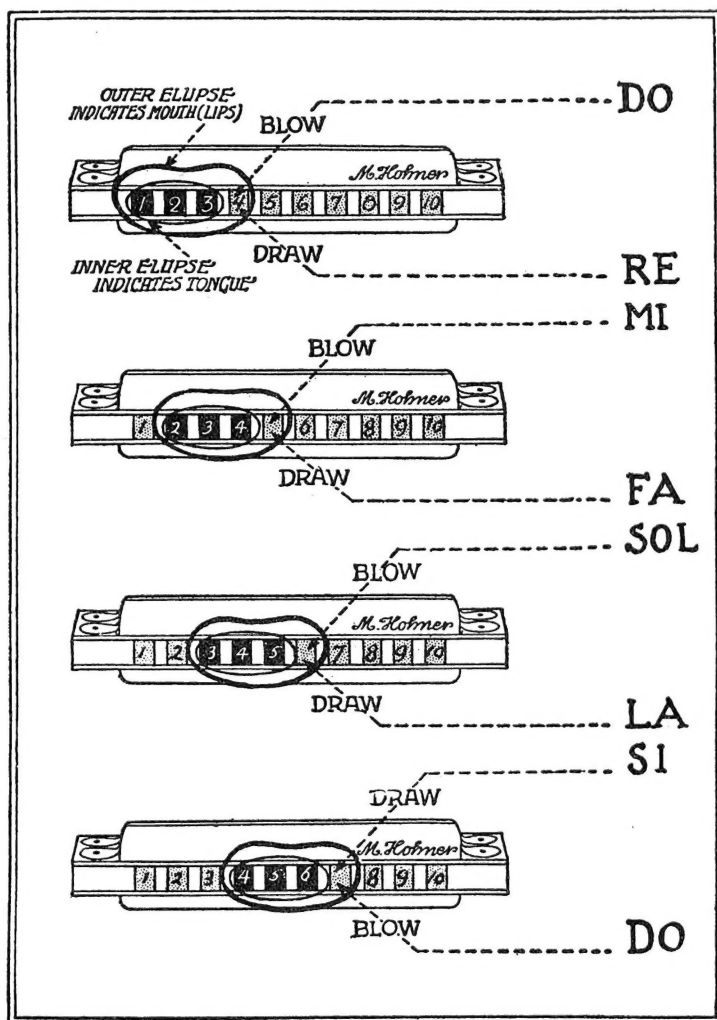
holes enclosed by the lips.

The diagram shows position of mouth and tongue, with tones as produced.

The beginner should first blow the *key note* and then learn to play the succeeding scale tones.

Place the harmonica in the mouth, with the lips enclosing the four holes at the extreme left; 1, 2, 3, 4. Holes 1, 2, and 3 are not used in scale playing, so the tongue is firmly applied to stop them. *Blow* gently, and the air entering hole 4 gives the note *Do* (C). If more than one note sounds the tongue has not been properly applied, or more than four holes are covered by the lips. A little practice will bring about correct adjustment to produce the single note *Do* (C), which is the *key note* of the scale.

When this note is clearly sounded by *blowing*, *draw* in the breath and the single tone *Re* (D), second note of the scale responds.



Practice blowing and drawing alternately until *Do* and *Re* can be accurately produced.

Then shift the mouth one hole higher toward the right, the lips enclosing 2, 3, 4, 5, the tongue stops 2, 3, 4, leaving only 5 open. *Blow* gently and the tone *Mi* (E), third note of the scale responds; *draw* and the tone *Fa* (F), fourth note of the scale responds.

Shift mouth to right, tongue stops 3, 4, 5, *blow* in 6 for *Sol* (G), fifth tone *draw* for *La* (A), sixth tone.

Shift mouth to the right, lips enclosing 4, 5, 6, 7, tongue stopping 4, 5, 6, leaving 7 open. Here a change occurs in order of blowing and drawing. *Draw* first and the tone *Si* or "Ti" (B), seventh note of the scale responds; *blow* and the tone *Do* (C), upper octave of the *key note* responds, completing the scale.

The remaining holes 8, 9, 10 are used to complete a scale in the higher octave; they are indicated in the music staff notation following.

Richard Wagner

24341-45

D 8 B 7 D 8 B 8 B 9 B 7 B 7 B 8 D 8 B 7 D 10
 D 8 B 8 D 9 B 8 D 9 B 8 D 8 B 7 B 8 B 6 B 6

D. S. al Fine

(Harmonica in G)
Moderato

Humoresque

Dvorak

B 4 D 4 B 4 D 4 B 5 B 6 D 6 B 6 D 6 D 7 D 8 B 7 D 7 D 8 B 7 D 6
 B 6 B 6 D 6 B 7 D 6 B 5 D 4 B 4 D 4 B 4 D 4 B 5 B 6 D 6 B 6
 D 6 D 7 D 8 B 7 D 7 D 8 D 6 B 6 B 6 B 6 D 7 D 6 B 5 B 4 B 4 B 4 D 4

mf

Chord sequence (Treble): B₅, B₈, D₈, D₈, B₇, B₇, D₇, D₆, D₆, B₆, B₆, D₅, B₆, D₆, B₅, D₄, B₅, D₅

mf

Chord sequence (Treble): B₅, D₄, B₄, B₄, D₄, B₅, B₈, D₈, D₈, B₇, B₇, D₇, D₆, D₆, B₆

rall. *p a tempo*

Chord sequence (Treble): B₆, D₅, B₆, D₆, B₅, D₄, B₅, D₅, B₅, B₆, D₄, B₄, D₄, B₄, D₄, B₅, B₆, D₆, B₆

a tempo

rall.

Chord sequence (Treble): D₆, D₇, D₈, B₇, D₇, D₈, B₇, D₆, B₆, B₆, D₆, B₆, B₇, D₆, B₆, B₅, D₄

Chord sequence (Treble): B₄, D₄, B₄, D₄, B₅, D₅, B₆, D₆, B₆, D₆, D₇, B₇, D₇, B₇, D₈, B₇, D₆, B₆, B₆, B₇, B₄, D₄, D₄, B₆, B₆, B₄, B₇

Then You'll Remember Me

from "The Bohemian Girl"

7

(Harmonica in G)
Moderato

Balfe

p

mf

f

The Old Refrain

(Harmonica in G)
Moderato

Fritz Kreisler

p

ten.

ten.

ten. rall. e dim.

ten. rall. e dim.

9

Wm Wallace

Allegretto moderato

Allegretto moderato

The musical score is for a piece titled "Harmonica in C" by Albinoni. It is in G major (one sharp) and 6/8 time. The tempo is marked "Allegretto moderato". The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The melody is characterized by triplets and is accompanied by a steady bass line. The piece is in a single system.

A musical score for the song "The Rose Tree". It features three staves: a vocal line in treble clef with a key signature of one sharp (F#), and two piano accompaniment staves (treble and bass clefs) with a key signature of two sharps (D# and F#). The music is in 4/4 time. The vocal line consists of a melody with various note values and rests, with lyrics "The Rose Tree" written below it. The piano accompaniment includes a rhythmic pattern in the right hand and a bass line in the left hand. The score is divided into four measures, each containing a measure number (1, 2, 3, 4) and a key signature change (D# and F#).

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a guitar accompaniment (treble clef). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line consists of a single melody line. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. The guitar accompaniment is shown as a single line with chords. The score includes various musical notations such as notes, rests, and chord symbols (e.g., B7, B5, D6, D7, B7, D7, B5, B7, D7, D6, D7, B5, D6, D7, B9). There are also dynamic markings like 'p' (piano) and 'f' (forte) in the piano part.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and piano accompaniment for the first two measures. The second system contains the vocal melody and piano accompaniment for the next two measures. The third system contains the vocal melody and piano accompaniment for the final two measures. The vocal melody is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody is a simple, folk-like tune. The lyrics are written below the vocal line.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. The melody is marked with a 'cresc.' (crescendo) and a 'f' (forte) dynamic. The second system continues the vocal melody, also marked with 'cresc.' and 'f'. The third system shows the vocal melody and piano accompaniment in the left hand. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The score is marked with 'cresc.' and 'f' dynamics. The key signature remains one sharp (F#) throughout.

O Belle Nuit

BARCAROLE

(Harmonica in C)

from "Tales of Hoffman"

J. Offenbach

Moderato

mp

Chord symbols for the first system:

B₅ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅

Chord symbols for the second system:

B₅ D₄ D₅ D₅ B₅ B₅ B₅ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅

Chord symbols for the third system:

B₅ B₆ D₆ D₆ D₇ D₇ B₇ B₇ D₇ D₇ D₆ D₆ B₆ B₆

Chord symbols for the fourth system:

B₆ D₆ D₆ D₇ D₇ B₇ B₇ D₇ D₇ D₆ D₆ B₆ B₆ B₆ D₆ D₆ B₆

Chord symbols for the fifth system:

B₇ D₆ D₆ D₆ D₇ D₇ B₇ D₈

Tempo: Moderato

Dynamic: *mp*

Section: *Obbligato*

Section: *Melody*

fp
 B₆ B₆ D₇ D₆ B₆ B₆ D₇ D₆

sf
 B₆ B₆ B₅ B₅ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅

B₅ B₅ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅ B₅ D₄ D₅ D₅ B₅ B₆

cresc. *mf*
 D₄ B₅ D₅ B₅ D₅ B₆ B₆ D₇ B₇ D₈ B₈ D₈ B₇ D₇ B₇ D₆

cresc. *mf*
 B₆ D₆ D₇ B₇ B₇ B₈

p *dim. e rall.* *pp*
 B₆ D₆ D₇ B₇ B₇ B₈

p *dim. e rall.* *pp*
 B₆ D₆ D₇ B₇ B₇ B₈

Anvil Chorus

from "Il Trovatore"

Verdi

(Harmonica in C)

Maestoso e marcato

The musical score for the Anvil Chorus from Verdi's *Il Trovatore* is presented in five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. The vocal line consists of a series of notes, mostly eighth and sixteenth notes, with some rests. The score includes various musical notations such as dynamics (*f*, *ff*), articulation (accents, slurs), and fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The score is labeled "Maestoso e marcato" and "Harmonica in C".

System 1: Vocal line starts with a half note B, followed by a half note B, then a half note B, a half note D, a half note B, a half note D, a half note B, a half note D, a half note D, and a half note D. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets.

System 2: Vocal line starts with a half note B, followed by a half note B, then a half note B, a half note D, a half note B, a half note D, a half note B, a half note D, a half note D, and a half note D. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets.

System 3: Vocal line starts with a half note B, followed by a half note B, then a half note B, a half note D, a half note B, a half note D, a half note B, a half note D, a half note D, and a half note D. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets.

System 4: Vocal line starts with a half note B, followed by a half note B, then a half note B, a half note D, a half note B, a half note D, a half note B, a half note D, a half note D, and a half note D. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets.

System 5: Vocal line starts with a half note B, followed by a half note B, then a half note B, a half note D, a half note B, a half note D, a half note B, a half note D, a half note D, and a half note D. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets.

13

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The melody is written in eighth and sixteenth notes. Below the staff, the lyrics 'The Rose Tree' are written in a stylized font. The second system consists of two staves: a treble staff and a bass staff, both with a key signature of one sharp and a time signature of 6/8. The treble staff continues the melody, and the bass staff provides a harmonic accompaniment. The third system also consists of two staves, continuing the melody and accompaniment. The score is written in a clear, legible font, and the musical notation is accurate and easy to read.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and piano accompaniment for the first line of the song. The second system contains the vocal melody and piano accompaniment for the second line. The third system contains the vocal melody and piano accompaniment for the third line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature is one sharp (F#) and the time signature is 4/4.

D B D D B D B B B B B D B B B B B
 9 8 9 8 9 9 8 7 7 7 7 8 8 7 7 6 7 7

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff). The vocal line features a melody with eighth and sixteenth notes, and the piano accompaniment provides a harmonic foundation with chords and single notes. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The score is written in a clear, legible font, and the piano part includes fingering numbers for the right hand.

March from "Aida"

Verdi

(Harmonica in G)

Musical score for the March from "Aida" by Verdi, featuring a Harmonica in G. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic.

The score is divided into five systems, each consisting of a single melodic line and a piano accompaniment. The melodic line includes various musical notations such as eighth notes, quarter notes, and triplets, along with fingerings (e.g., 6, 7, 8, 9) and breath marks. The piano accompaniment features chords, triplets, and other harmonic support.

Dynamics and performance markings include:

- f* (forte) at the beginning.
- mf* (mezzo-forte) appearing in the fourth system.
- cresc.* (crescendo) markings in the fifth system.
- Triplet markings (*3*) are used throughout the melodic line.

The score concludes with a final melodic phrase and a piano accompaniment ending. The page number 24341-45 is printed at the bottom left.

B 7
 D B D B B B B D B B D B
 8 6 8 8 8 8 8 9 7 8 8 7

D B B D B B D B B B D B B B B
 8 8 8 7 8 8 8 8 8 8 8 7 7 7 7

The Chimes of Normandy

(Harmonica in C)

Planquette

B B B B D D D D B B B B B D D B B B B D D
 7 6 7 6 6 5 8 7 8 7 6 5 6 7 8 8 8 5 6 7 8 6 7 6 7 6 6 5

D D D D B B D B B D D B D B B D D B
 8 7 8 7 6 7 6 8 7 8 9 8 8 7 6 6 7 7

D D D D B B D B B D D B D B B D D B
 8 7 8 7 6 7 6 8 7 8 9 8 8 7 6 6 7 7

D D D D B B D B B D D B D B B D D B
 5 6 7 8 8 8 5 6 7 8 6 6 6 7 7 7 6 8 7 8 9 8 8 7

D D D D B B D B B D D B D B B D D B
 8 7 8 7 6 7 6 8 7 8 9 8 8 7 6 6 7 7

D D D D B B D B B D D B D B B D D B
 5 6 7 8 8 8 5 6 7 8 6 6 6 7 7 7 6 8 7 8 9 8 8 7

The Wearing of the Green

(Harmonica in G)

System 1:

Harmonica: B₇ D₈ B₈ B₈ B₈ B₈ B₈ B₉ B₉ B₈ B₈ D₈ D₈ D₈ D₈ D₈ B₉

System 2:

Harmonica: D₁₀ D₉ B₁₀ D₁₀ D₁₀ B₉ B₈ B₇ D₈ B₇ B₇ B₇ B₇ B₇ D₈ B₇ B₈ B₁₀ B₇ B₁₀ B₉

System 3:

Harmonica: D₁₀ D₁₀ B₉ B₈ B₉ B₉ B₇ D₈ B₈ D₈ B₈ D₉ B₈ B₁₀ B₉ D₁₀ D₁₀ B₉ B₈

System 4:

Harmonica: B₉ B₉ B₇ B₈ D₈ B₇ D₇ D₆ B₆ B₇ D₈ B₈ B₈ B₈ B₈ B₈ B₉ B₉ B₈

System 5:

Harmonica: B₈ D₈ D₈ D₈ D₈ B₉ D₁₀ D₉ D₁₀ D₁₀ D₁₀ B₉ B₈ B₇ D₈ B₇ B₇ B₇ B₇

Dixie

17

(Harmonica in C)

The musical score for "Dixie" is presented in six systems. Each system consists of a harmonica line and a piano accompaniment. The harmonica line includes fingerings (numbers 1-8) and the piano accompaniment includes chords and bass lines. The piano part uses a simplified notation with numbers 1-8 for chords and rests.

System 1:

Harmonica: B B B B D B D B B B B D D D B D B B D B D
 6 5 4 4 4 4 5 5 6 6 6 5 6 6 6 6 6 6 6 6 7 7 8

System 2:

Harmonica: B B B B B B B D B B B B B B B
 8 7 6 7 6 5 6 4 5 4 6 5 4 6

System 3:

Harmonica: B B D B D B D D D D B B B D B
 7 8 8 7 6 7 6 8 6 8 6 7 8 8 7

System 4:

Harmonica: D D B D B B B B B D B B D D
 6 7 7 7 6 5 7 5 5 4 5 4 5 4 5

System 5:

Harmonica: B B B B D B B B B D B B B B D B
 5 6 8 7 8 7 5 4 5 4 5 5 6 8 7 8 7

The Arkansas Traveller

(Harmonica in C)

The musical score for "The Arkansas Traveller" is presented in six systems. Each system consists of a harmonica line and a piano accompaniment. The harmonica line includes fingerings (numbers 1-8) and notes (B, D) for the instrument in C. The piano accompaniment is written for treble and bass staves, featuring a steady bass line and chords in the right hand.

System 1:

Harmonica: B 6, B 7, D 8, B 8, B 7, D 6, D 6, B 6, B 6, B 7, B 7, D 8, D 8, B 8, B 8

System 2:

Harmonica: D 8, B 8, D 8, B 7, D 6, B 6, B 7, D 8, B 8, B 7, D 6, D 6, B 6, B 6, B 7, B 6

System 3:

Harmonica: B 7, D 7, B 7, B 6, D 6, B 7, B 6, D 5, B 5, B 4, D 4, B 4, B 8, D 9, B 9, B 8, B 9, D 9, D 8, D 9

System 4:

Harmonica: B 8, B 7, B 8, D 8, D 7, B 6, B 7, B 7, D 8, D 8, B 8, D 8, B 8, B 7, D 8, B 8, D 8, B 9

System 5:

Harmonica: B 9, B 8, B 9, D 9, B 8, D 8, B 8, D 8, B 8, D 8, B 6, B 7, D 7, B 7, D 6, B 6, D 7, B 6, B 5, B 5, D 4, D 4, B 4

Old Zip Coon

(Turkey in the Straw)

19

(Harmonica in C)

First system of musical notation. The treble clef staff contains a melody with notes and rests. Below the staff are two rows of fingerings: B D B D B D B D B D B D B D B D B D B D B D, and 8 8 7 7 7 8 7 5 5 6 6 6 5 6 7 8 8 8 8 8 7 8. The piano accompaniment is shown in grand staff notation with chords and single notes in both hands.

Second system of musical notation. The treble clef staff continues the melody. Fingerings below the staff are: B D D B D B D B D B B D B B B B B D B D, and 8 8 8 8 8 7 7 7 8 7 5 5 6 6 6 5 6 7 8. The piano accompaniment continues with chords and single notes.

Third system of musical notation. The treble clef staff includes first and second endings. Fingerings below the staff are: B B B B B D B B B B B B B B B B B, and 8 9 9 8 7 8 8 7 7 8 7 7 8 9 8 9 9. The piano accompaniment includes repeat signs and first/second ending brackets.

Fourth system of musical notation. The treble clef staff continues the melody. Fingerings below the staff are: B B B B D B D B B B B B D B B B B B, and 8 9 8 9 9 10 9 10 10 9 10 9 10 9 10 9 10 10 9 9. The piano accompaniment continues with chords and single notes.

Fifth system of musical notation. The treble clef staff includes first and second endings. Fingerings below the staff are: B B B B D B D B B B B B D B B B B B, and 8 9 8 7 8 7 8 8 9 9 8 7 8 8 7 7 8 7 7. The piano accompaniment includes repeat signs and first/second ending brackets.

Yankee Doodle

(Harmonica in C)

The musical score for 'Yankee Doodle' is presented in two systems. The first system includes a harmonica melody line with fingerings (B, B B D B, B B D D, B B D B, B, D B, B B D B, D B D B, D B D D, B, B) and a piano accompaniment. The second system continues the melody with fingerings (D D D B, D D B, B D B D, B, B, D D D B, D D B D, B B D D, B, B) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

The Girl I Left Behind Me

(Harmonica in G)

The musical score for 'The Girl I Left Behind Me' is presented in three systems. The first system includes a harmonica melody line with fingerings (D, B B D B D B, D B D B, B B B D B D, B, B D, B B D B D B) and a piano accompaniment. The second system continues the melody with fingerings (D B D B, D D B, D D B, B B, B B, B B D B, B B D B, B B D B, B B D B) and piano accompaniment. The third system continues the melody with fingerings (B B D B, B D, D D, B B D B D B, D B D B, B D D B D D, B B) and piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 2/4.

Jingle Bells

21

(Harmonica in G)

B B B D B B B B D B D D D D B D D 7 7

B B D D B B B B D B B B B D B D D D D B D

B B B B D B D D B B B B B B B B D B

D D D D D B B B B D B B B B B B B B B

B B B D B D D D D B B B B B B B B B

B B B D B B B B B B B B B B B B B B B

My Old Kentucky Home

(Harmonica in G)

Moderato

Musical score for Harmonica in G, titled "My Old Kentucky Home". The score is in 2/4 time and marked "Moderato". It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *pp*, *rall.*). Chord symbols (e.g., B8, D8, B7, D9, B8, D8, B7, D7, B7) are written above the treble staff. The score is divided into two main sections by a double bar line. The first section ends with a repeat sign and two endings. The second section begins with a *pp* marking and continues with a *rall.* marking.

23

Moderato

(Swanee River)

Andante moderato

[illegible]

Believe Me If All Those Endearing Young Charms

(Fair Harvard)

(Harmonica in C)

p

B 5 D 4 B 4 D 4 B 4 B 4 B 5 B 6 D 5 D 6 B 7 B 7 D 7 D 6 B 6 D 5 B 4 B 4 D 4

p

B 5 B 5 D 4 B 4 D 4 B 4 B 5 B 6 D 5 D 6 B 7 B 7 D 7 D 6

mf

B 6 B 7 B 5 D 4 B 4 D 4 B 4 B 6 D 5 B 5 B 6 B 7 B 7 B 6 B 6

mf

rall. *a tempo*

D 6 D 5 D 6 B 7 D 7 D 6 B 6 D 5 B 5 D 4 B 4 D 4 B 5 B 5 D 4

rall. *a tempo*

B 4 D 4 B 4 B 4 B 5 B 6 D 5 D 6 B 7 B 7 D 7 D 6 B 6 B 7 B 5 D 4 B 4 D 4 B 4

Star-Spangled Banner

(Harmonica in C)

The musical score is arranged in three systems, each with a harmonica melody line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The harmonica part includes fingerings (e.g., B 6, B 5, B 4, B 5, B 6, B 7, B 8, B 8, B 7, B 5, B 4, B 6, B 6, B 6, B 8, B 8, B 7, B 7, B 6, B 7) and dynamic markings such as *f*, *p*, *cresc.*, and *ff*. The piano accompaniment features chords and single notes, with dynamics like *f*, *p*, and *ff*. The score includes repeat signs and first/second endings. The final system concludes with a *rall.* (rallentando) marking.

*) NOTE: The proper melody tone (F#) is not playable on the harmonica, therefore a chord tone (D) is substituted in the harmonica part while the melody is played by piano.
24341-45

Old Black Joe

27

(Harmonica in C)

p

B 4 B 5 D 5 B 6 B 6 D 6 B 7 D 7 D 6 B 6

B 4 B 5 D 5 B 6 B 6 D 6 B 6 D 5 B 5 D 4 B 4 B 5 D 5

B 6 B 6 D 6 B 7 D 7 D 6 B 6 B 7 D 7 B 7 D 8 D 7 B 7 D 6 B 6 D 6

f *p* *f*

B 5 D 4 B 4 B 6 B 5 B 6 B 6 B 5 B 6 B 6 B 6 D 6 B 7 D 7 D 6

p

B 6 B 7 D 7 B 7 D 8 D 7 B 7 D 6 B 6 D 6 B 5 D 4 B 4

America

(Harmonica in G)
Moderato

Harmonica in G, Moderato. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato'. The melody is marked *mf* (mezzo-forte). The piano accompaniment is also marked *mf*. The score consists of two systems of music. The first system has 10 measures, and the second system has 10 measures. Fingerings are indicated by numbers 1-5 below the notes. The melody is a simple, rhythmic tune, and the piano accompaniment provides a steady harmonic support.

Drink To Me Only With Thine Eyes

(Harmonica in G)
Andantino

Harmonica in G, Andantino. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Andantino'. The melody is marked *p* (piano) and *mf* (mezzo-forte). The piano accompaniment is also marked *p* and *mf*. The score consists of two systems of music. The first system has 10 measures, and the second system has 10 measures. Fingerings are indicated by numbers 1-5 below the notes. The melody is a simple, rhythmic tune, and the piano accompaniment provides a steady harmonic support. The second system includes a *rall. e dim.* (rallentando e diminuendo) marking.

How Can I Leave Thee

(Harmonica in C)
Moderato

p

B B D B B D B D B D B D D B D B D B

8 7 6 6 7 8 7 8 8 6 6 6 6 6 6 9 8 8 8 8 6

D B D B D B B D B D B D B D D B D D D B

8 8 8 7 6 6 8 9 8 6 8 8 6 6 6 6 9 8 8 6 7 7

Nearer My God, To Thee

(Harmonica in G)

B D B B D D B B B D B D B B D D B B D D B

8 8 7 7 6 6 6 7 8 8 8 8 7 7 6 6 6 7 7 8 7

B D B B B B B D B B B D B D B B D D B B D D B

9 10 9 9 8 9 9 10 9 9 8 8 8 8 7 7 6 6 6 7 7 8 7

The Last Rose of Summer

(Harmonica in G)
Andante moderato

p

B 4 D 4 B 5 B 7 D 7 D 6 B 6 B 6 B 5 B 4 D 4 B 5 B 6 B 5 D 4 B 4 B 4 B 4 D 4

p

B 5 B 7 D 7 D 6 B 6 B 6 B 5 B 4 D 4 B 5 B 6 B 5 D 4 B 4 B 4 B 6 B 5

B 7 D 7 D 6 B 6 B 6 B 5 B 6 B 5 B 7 D 7 D 6 D 7 D 6 D 7 B 7 B 4 D 4

cresc.

B 5 B 7 D 7 D 6 B 6 B 6 B 5 B 4 D 4 B 5 B 6 B 5 D 4 B 4 B 5 B 4 D 4

cresc.

p *rall.*

B 5 B 8 D 8 B 7 D 6 B 6 B 5 B 4 D 4 B 5 B 6 B 5 D 4 B 5 D 4 B 4 B 4

p *rall.*

Love's Old Sweet Song

(*Harmonica in G*)

Andante

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff). The vocal line features a melody with eighth and quarter notes, and the piano accompaniment provides harmonic support with chords and moving lines. The second system continues the piece, maintaining the same instrumental and vocal parts. The score concludes with a final chord in the piano part.

Auld Lang Syne

(Harmonica in G)
Moderato

Harmonica part (Melody):

B₆ B₇ B₇ B₇ B₈ D₈ B₇ D₈ B₈ B₇ B₇ B₈ B₉ D₁₀ D₁₀ B₉ B₈ B₈ B₇ D₈ B₇ D₈ D₁₀

Piano accompaniment (Piano):

mf

La Paloma

(The Dove)

(Harmonica in C)
Con brio

Harmonica part (Melody):

B₆ B₆ B₅ D₅ B₆ D₆ D₇ B₇ D₆ D₇ B₆ D₅ D₈ B₈ B₇ D₈ D₇ B₇ D₇ D₆ B₆ D₅ B₅ B₆ B₆

Piano accompaniment (Piano):

mf

This musical score is for a piano and voice piece. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The music is characterized by frequent triplets and complex, often dissonant, chord voicings. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and repeat signs.

System 1: The vocal line begins with a triplet of eighth notes (B, B, B) over a 7 chord, followed by another triplet (B, D, D) over a 7 chord, then (D, D, B) over an 8 chord, (D, D, D) over a 7 chord, and (D, D, D) over a 6 chord. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics: *f* for the piano, *p* for the vocal entry.

System 2: The vocal line continues with triplets (D, B, B) over a 6 chord, (B, B, D) over a 6 chord, and (B, D, B) over a 5 chord. It then has a measure with a 6 chord, followed by a section marked with a first ending bracket (1) and a second ending bracket (2). The piano accompaniment continues with its rhythmic pattern. Dynamics: *f* for the piano, *mf* for the vocal.

System 3: The vocal line features a triplet (B, B, B) over a 6 chord, followed by (B, B, B) over a 6 chord, (B, B, D) over a 6 chord, (D, D, D) over a 7 chord, and (D, D, D) over an 8 chord. The piano accompaniment has a more active bass line. Dynamics: *p* for the vocal.

System 4: The vocal line has triplets (D, B, D) over a 4 chord, (B, D, D) over a 5 chord, (D, B, B) over a 6 chord, and (B, B, B) over a 5 chord. The piano accompaniment features a complex, syncopated bass line. Dynamics: *f* for the piano.

System 5: The vocal line continues with triplets (D, B, D) over a 7 chord, (B, B, B) over a 6 chord, (B, B, B) over a 7 chord, (B, B, B) over a 6 chord, (B, B, B) over a 7 chord, (B, B, B) over a 6 chord, (D, D, B) over a 7 chord, (D, D, B) over a 6 chord, (D, B, D) over a 7 chord, (B, B, B) over a 6 chord, and (B, B, B) over a 7 chord. The piano accompaniment concludes with a final chord. Dynamics: *f* for the piano.

O Mari!

(Neapolitan Song)

(Harmonica in C)
Valse moderato

Chord symbols for the first system:

B₆ B₆ B₆ B₆ B₆ B₇ D₈ B₇ D₆ D₇ B₆ B₆ D₆

Chord symbols for the second system:

D₆ D₆ D₇ D₇ D₇ B₆ D₆ D₇ B₇ D₈ D₇ B₇ D₇ D₆

Chord symbols for the third system:

D₆ D₆ D₇ D₇ D₇ D₇ B₇ D₈ D₆ D₇ D₆ B₆ B₇ D₈ B₇ D₆ D₇

Chord symbols for the fourth system:

B₆ B₇ D₈ B₈ B₈ B₈ B₈ B₈ B₉ B₈ D₉ B₈ D₈ D₉

Chord symbols for the fifth system:

D₈ B₈ B₇ D₆ D₇ B₆ D₈ B₈ B₇ B₇ D₈

Aloha Oe

(Hawaiian Song)

(Hawaiian Song)

(*Harmonica in C*)

Andante moderato

Andante moderato

mf

B₆ B₇ B₈ D₈ B₇ D₇ B₇ D₆ B₆ B₈ D₈ B₆ D₈ D₈ D₉ B₈ D₈ B₆ B₇

mf

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes. Below the staff, the corresponding chords are listed: B8, D8, B7, D7, B7, D6, B6, B6, D6, D6, D8, B7, D7, B8, D8, B7, and B6. The second system shows the piano accompaniment on a grand staff (treble and bass clefs). The right hand features a melody with a trill and a grace note, while the left hand provides a simple harmonic accompaniment. The piece concludes with a final chord of B6.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, the notes are labeled with their corresponding chord symbols: D6, B7, D9, D6, B6, B7, B8, B7, D7, D6, D7, B7, D8, D8, D9, D9, B8, B7, and B6. The second system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melody, and the bass staff provides a simple harmonic accompaniment. The key signature and time signature remain consistent throughout the piece.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and quarter notes, with a repeat sign at the end. Below the staff, the following chords are indicated: D6, B7, D9, D6, B6, B7, B8, B7, D7, B7, B8, D8, D7, B7, B6, and B7. The second system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melody with a repeat sign, and the bass staff provides a simple harmonic accompaniment. The key signature and time signature remain consistent throughout.

The American Bugler
MARCH

M. L. Lake

(Harmonica in G)

ff

B D B D D B B B B B B B D D B B D B

7 8 8 9 8 9 6 6 6 6 6 6 6 7 7 9 8 8

B B D B D D B D B D B

7 8 8 7 7 6 8 7 7 6 6 6 6 7 7

Imita-

D B B D B B D D D D D D B B

8 9 7 8 8 9 8 7 8 6 8 6 8 6 7

ff

tion of toy Trumpet

B B

8 8 8 7 8 9 6 6 8 9 8 9 8 9 8 7 7 7 7 7 7 7 7 9 6 6 6 6 6 6 6 6 6 7

B B

8 8 8 8 9 6 6 9 7 7 7 7 7 7 8 8 8 8 9 8 8 7 8 9 6 6 6 9 8 7

Musical score for "The Rose Tree" (from the opera "The Rose Tree" by Franz von Suppé). The score is in G major (one sharp) and 2/4 time. It consists of a vocal melody and a piano accompaniment.

Vocal Melody:

- Staff 1: G4 (B), A4 (B), B4 (B), C5 (B), D5 (B), E5 (B), F#5 (B), G5 (B), A5 (B), B5 (B), C6 (B), D6 (B), E6 (B), F#6 (B), G6 (B), A6 (B), B6 (B), C7 (B), D7 (B), E7 (B), F#7 (B), G7 (B), A7 (B), B7 (B), C8 (B), D8 (B), E8 (B), F#8 (B), G8 (B), A8 (B), B8 (B), C9 (B), D9 (B), E9 (B), F#9 (B), G9 (B), A9 (B), B9 (B), C10 (B), D10 (B), E10 (B), F#10 (B), G10 (B), A10 (B), B10 (B), C11 (B), D11 (B), E11 (B), F#11 (B), G11 (B), A11 (B), B11 (B), C12 (B), D12 (B), E12 (B), F#12 (B), G12 (B), A12 (B), B12 (B), C13 (B), D13 (B), E13 (B), F#13 (B), G13 (B), A13 (B), B13 (B), C14 (B), D14 (B), E14 (B), F#14 (B), G14 (B), A14 (B), B14 (B), C15 (B), D15 (B), E15 (B), F#15 (B), G15 (B), A15 (B), B15 (B), C16 (B), D16 (B), E16 (B), F#16 (B), G16 (B), A16 (B), B16 (B), C17 (B), D17 (B), E17 (B), F#17 (B), G17 (B), A17 (B), B17 (B), C18 (B), D18 (B), E18 (B), F#18 (B), G18 (B), A18 (B), B18 (B), C19 (B), D19 (B), E19 (B), F#19 (B), G19 (B), A19 (B), B19 (B), C20 (B), D20 (B), E20 (B), F#20 (B), G20 (B), A20 (B), B20 (B), C21 (B), D21 (B), E21 (B), F#21 (B), G21 (B), A21 (B), B21 (B), C22 (B), D22 (B), E22 (B), F#22 (B), G22 (B), A22 (B), B22 (B), C23 (B), D23 (B), E23 (B), F#23 (B), G23 (B), A23 (B), B23 (B), C24 (B), D24 (B), E24 (B), F#24 (B), G24 (B), A24 (B), B24 (B), C25 (B), D25 (B), E25 (B), F#25 (B), G25 (B), A25 (B), B25 (B), C26 (B), D26 (B), E26 (B), F#26 (B), G26 (B), A26 (B), B26 (B), C27 (B), D27 (B), E27 (B), F#27 (B), G27 (B), A27 (B), B27 (B), C28 (B), D28 (B), E28 (B), F#28 (B), G28 (B), A28 (B), B28 (B), C29 (B), D29 (B), E29 (B), F#29 (B), G29 (B), A29 (B), B29 (B), C30 (B), D30 (B), E30 (B), F#30 (B), G30 (B), A30 (B), B30 (B), C31 (B), D31 (B), E31 (B), F#31 (B), G31 (B), A31 (B), B31 (B), C32 (B), D32 (B), E32 (B), F#32 (B), G32 (B), A32 (B), B32 (B), C33 (B), D33 (B), E33 (B), F#33 (B), G33 (B), A33 (B), B33 (B), C34 (B), D34 (B), E34 (B), F#34 (B), G34 (B), A34 (B), B34 (B), C35 (B), D35 (B), E35 (B), F#35 (B), G35 (B), A35 (B), B35 (B), C36 (B), D36 (B), E36 (B), F#36 (B), G36 (B), A36 (B), B36 (B), C37 (B), D37 (B), E37 (B), F#37 (B), G37 (B), A37 (B), B37 (B), C38 (B), D38 (B), E38 (B), F#38 (B), G38 (B), A38 (B), B38 (B), C39 (B), D39 (B), E39 (B), F#39 (B), G39 (B), A39 (B), B39 (B), C40 (B), D40 (B), E40 (B), F#40 (B), G40 (B), A40 (B), B40 (B), C41 (B), D41 (B), E41 (B), F#41 (B), G41 (B), A41 (B), B41 (B), C42 (B), D42 (B), E42 (B), F#42 (B), G42 (B), A42 (B), B42 (B), C43 (B), D43 (B), E43 (B), F#43 (B), G43 (B), A43 (B), B43 (B), C44 (B), D44 (B), E44 (B), F#44 (B), G44 (B), A44 (B), B44 (B), C45 (B), D45 (B), E45 (B), F#45 (B), G45 (B), A45 (B), B45 (B), C46 (B), D46 (B), E46 (B), F#46 (B), G46 (B), A46 (B), B46 (B), C47 (B), D47 (B), E47 (B), F#47 (B), G47 (B), A47 (B), B47 (B), C48 (B), D48 (B), E48 (B), F#48 (B), G48 (B), A48 (B), B48 (B), C49 (B), D49 (B), E49 (B), F#49 (B), G49 (B), A49 (B), B49 (B), C50 (B), D50 (B), E50 (B), F#50 (B), G50 (B), A50 (B), B50 (B), C51 (B), D51 (B), E51 (B), F#51 (B), G51 (B), A51 (B), B51 (B), C52 (B), D52 (B), E52 (B), F#52 (B), G52 (B), A52 (B), B52 (B), C53 (B), D53 (B), E53 (B), F#53 (B), G53 (B), A53 (B), B53 (B), C54 (B), D54 (B), E54 (B), F#54 (B), G54 (B), A54 (B), B54 (B), C55 (B), D55 (B), E55 (B), F#55 (B), G55 (B), A55 (B), B55 (B), C56 (B), D56 (B), E56 (B), F#56 (B), G56 (B), A56 (B), B56 (B), C57 (B), D57 (B), E57 (B), F#57 (B), G57 (B), A57 (B), B57 (B), C58 (B), D58 (B), E58 (B), F#58 (B), G58 (B), A58 (B), B58 (B), C59 (B), D59 (B), E59 (B), F#59 (B), G59 (B), A59 (B), B59 (B), C60 (B), D60 (B), E60 (B), F#60 (B), G60 (B), A60 (B), B60 (B), C61 (B), D61 (B), E61 (B), F#61 (B), G61 (B), A61 (B), B61 (B), C62 (B), D62 (B), E62 (B), F#62 (B), G62 (B), A62 (B), B62 (B), C63 (B), D63 (B), E63 (B), F#63 (B), G63 (B), A63 (B), B63 (B), C64 (B), D64 (B), E64 (B), F#64 (B), G64 (B), A64 (B), B64 (B), C65 (B), D65 (B), E65 (B), F#65 (B), G65 (B), A65 (B), B65 (B), C66 (B), D66 (B), E66 (B), F#66 (B), G66 (B), A66 (B), B66 (B), C67 (B), D67 (B), E67 (B), F#67 (B), G67 (B), A67 (B), B67 (B), C68 (B), D68 (B), E68 (B), F#68 (B), G68 (B), A68 (B), B68 (B), C69 (B), D69 (B), E69 (B), F#69 (B), G69 (B), A69 (B), B69 (B), C70 (B), D70 (B), E70 (B), F#70 (B), G70 (B), A70 (B), B70 (B), C71 (B), D71 (B), E71 (B), F#71 (B), G71 (B), A71 (B), B71 (B), C72 (B), D72 (B), E72 (B), F#72 (B), G72 (B), A72 (B), B72 (B), C73 (B), D73 (B), E73 (B), F#73 (B), G73 (B), A73 (B), B73 (B), C74 (B), D74 (B), E74 (B), F#74 (B), G74 (B), A74 (B), B74 (B), C75 (B), D75 (B), E75 (B), F#75 (B), G75 (B), A75 (B), B75 (B), C76 (B), D76 (B), E76 (B), F#76 (B), G76 (B), A76 (B), B76 (B), C77 (B), D77 (B), E77 (B), F#77 (B), G77 (B), A77 (B), B77 (B), C78 (B), D78 (B), E78 (B), F#78 (B), G78 (B), A78 (B), B78 (B), C79 (B), D79 (B), E79 (B), F#79 (B), G79 (B), A79 (B), B79 (B), C80 (B), D80 (B), E80 (B), F#80 (B), G80 (B), A80 (B), B80 (B), C81 (B), D81 (B), E81 (B), F#81 (B), G81 (B), A81 (B), B81 (B), C82 (B), D82 (B), E82 (B), F#82 (B), G82 (B), A82 (B), B82 (B), C83 (B), D83 (B), E83 (B), F#83 (B), G83 (B), A83 (B), B83 (B), C84 (B), D84 (B), E84 (B), F#84 (B), G84 (B), A84 (B), B84 (B), C85 (B), D85 (B), E85 (B), F#85 (B), G85 (B), A85 (B), B85 (B), C86 (B), D86 (B), E86 (B), F#86 (B), G86 (B), A86 (B), B86 (B), C87 (B), D87 (B), E87 (B), F#87 (B), G87 (B), A87 (B), B87 (B), C88 (B), D88 (B), E88 (B), F#88 (B), G88 (B), A88 (B), B88 (B), C89 (B), D89 (B), E89 (B), F#89 (B), G89 (B), A89 (B), B89 (B), C90 (B), D90 (B), E90 (B), F#90 (B), G90 (B), A90 (B), B90 (B), C91 (B), D91 (B), E91 (B), F#91 (B), G91 (B), A91 (B), B91 (B), C92 (B), D92 (B), E92 (B), F#92 (B), G92 (B), A92 (B), B92 (B), C93 (B), D93 (B), E93 (B), F#93 (B), G93 (B), A93 (B), B93 (B), C94 (B), D94 (B), E94 (B), F#94 (B), G94 (B), A94 (B), B94 (B), C95 (B), D95 (B), E95 (B), F#95 (B), G95 (B), A95 (B), B95 (B), C96 (B), D96 (B), E96 (B), F#96 (B), G96 (B), A96 (B), B96 (B), C97 (B), D97 (B), E97 (B), F#97 (B), G97 (

Lead Kindly Light

(*Harmonica in G*)

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff). The vocal line features a melody with eighth and quarter notes, while the piano accompaniment provides harmonic support with chords and single notes. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal note and a piano accompaniment ending. The score is written in a clear, legible font, with notes and rests accurately placed on the staves.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The second system continues the melody and includes a series of chords written below the staff. The third system continues the melody and includes a series of chords written below the staff. The score is printed on a single page with a decorative border.

Blue Bells of Scotland

(Harmonica in C)

Andante moderato

The musical score for "Blue Bells of Scotland" is written for Harmonica in C. It is in 4/4 time and marked "Andante moderato". The score consists of 16 measures, organized into four systems of two staves each (melody and piano accompaniment). The melody line includes fingering numbers for the harmonica, and the piano accompaniment provides a harmonic foundation. The piece features a repeat sign after measure 8 and a first/second ending at the conclusion.

Measure 1: Melody: B₆, B₇, D₇, D₆, B₆, D₆, D₇, B₇, B₅, B₅, D₅, D₄. Piano: *p* (piano).

Measure 2: Melody: B₄, B₆, B₇, D₇, D₆, B₆, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 3: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 4: Melody: D₇, B₆, D₆, D₈, B₆, D₆, D₇, B₇, D₇, D₆, B₆, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 5: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 6: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 7: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 8: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 9: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 10: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 11: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 12: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 13: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 14: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 15: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

Measure 16: Melody: B₅, B₅, D₅, D₄, B₄, B₆, B₅, B₄, B₅, B₆, B₇, D₆, D₇, B₇. Piano: (continuation of accompaniment).

We're Tenting To-night

(Harmonica in C)

Andante

p

B B B D B D D D B B B B D D B B B
6 8 8 8 7 7 6 6 6 6 6 5 5 5 5 6

B B B D D B B B D D D B B
8 8 7 6 6 6 6 6 7 7 6 6 7

B B B B B D B D D D D B B D B B D
6 6 6 6 6 5 6 6 6 6 6 6 7 7 8 8 8 8 7 6 6

D D B B B B D B B B B B D D D D
6 6 7 7 8 8 8 8 7 6 6 6 6 6 6 6 6 6

B B B B D D B B B B D D B
6 6 6 6 6 7 7 6 6 6 6 6 7 7

Solomon Levi

(Harmonica in C)

Allegro moderato

System 1:
 Treble: *mf* B 6 B 6 B 6 B 6 B 6 B 6 D 6 D 6 D 6 D 6
 Piano: *mf*

System 2:
 Treble: D 7 D 7 D 7 D 7 D 7 D 6 D 6 B 6 B 6 D 6 B 6
 Piano:

System 3:
 Treble: B 6 B 6 B 6 B 6 B 6 B 6 D 6 D 6 D 6 D 6
 Piano:

System 4:
 Treble: D 7 D 7 D 7 D 7 D 7 D 6 B 6 B 6 D 6 D 7 B 7
 Piano:

f

B D D B D B B D B D D D D D D B

8 7 7 7 6 8 8 8 7 7 6 8 6 6 7 6

D B D B D D B B B B B B B B B D D D D

8 8 8 7 7 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

D D D D D D D D D D B B D D

6 6 7 7 7 7 7 7 7 7 6 6 6 6 6 6

B B B B B B B B B D D D D

6 6 6 6 6 6 6 6 6 6 6 6 6 6

D D D D D D D B B B D B

6 6 7 7 7 7 7 7 6 6 6 6 7 7

The Battle Cry of Freedom

(Rally 'Round the Flag, Boys)

(Harmonica in C)

Allegro moderato

First system of musical notation. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a piano accompaniment with chords. Fingering numbers are written below the treble staff notes: B (7), D (8), B (8), B (8), B (8), D (8), B (7), D (6), D (7), B (7), B (7), B (7), D (7), D (6).

Second system of musical notation. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a piano accompaniment with chords. Fingering numbers are written below the treble staff notes: B (6), B (6), D (5), B (5), B (6), B (7), D (8), B (8), D (8), B (7), D (8).

Third system of musical notation. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a piano accompaniment with chords. Fingering numbers are written below the treble staff notes: B (8), B (8), B (8), D (8), B (7), D (6), D (7), B (7), B (7), B (7), D (7), D (6).

Fourth system of musical notation. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a piano accompaniment with chords. Fingering numbers are written below the treble staff notes: B (6), B (6), D (5), B (5), B (6), B (7), B (8), D (8), B (7), B (9).

First system of musical notation. The melody line (treble clef) consists of four measures. The guitar accompaniment (treble and bass clefs) consists of four measures. Chords and fingering are indicated below the melody line.

Chords and fingering: B₉, B₈, D₉, B₉, D₁₀, B₉, B₉, B₈, D₉, B₉.

Second system of musical notation. The melody line (treble clef) consists of four measures. The guitar accompaniment (treble and bass clefs) consists of four measures. Chords and fingering are indicated below the melody line.

Chords and fingering: B₉, B₈, D₉, B₉, D₁₀, B₉, B₉, B₈, B₇, D₈, B₇, D₈.

Third system of musical notation. The melody line (treble clef) consists of four measures. The guitar accompaniment (treble and bass clefs) consists of four measures. Chords and fingering are indicated below the melody line.

Chords and fingering: B₈, B₈, B₈, D₈, B₇, D₆, B₇, B₇, B₇, D₇, D₆.

Fourth system of musical notation. The melody line (treble clef) consists of four measures. The guitar accompaniment (treble and bass clefs) consists of four measures. Chords and fingering are indicated below the melody line.

Chords and fingering: B₆, B₆, D₅, B₅, B₆, B₇, B₈, D₈, B₇.

Just Before the Battle, Mother

(Harmonica in C)

Andante moderato

mf

First system of musical notation. The treble clef staff contains a melody with notes B, D, B, B, B, D, D, D, D, B, D, B, B, D, B. The bass clef staff contains a piano accompaniment with notes 7, 8, 8, 6, 7, 7, 7, 6, 7, 7, 8, 7, 8, 8, 7. The tempo is Andante moderato and the dynamic is mf.

Second system of musical notation. The treble clef staff contains a melody with notes B, D, B, B, B, D, D, D, D, B, D, B, B, D, B. The bass clef staff contains a piano accompaniment with notes 7, 8, 8, 6, 7, 7, 7, 6, 7, 7, 8, 7, 8, 8, 7. The tempo is Andante moderato and the dynamic is mf.

Third system of musical notation. The treble clef staff contains a melody with notes B, B, D, B, D, B, D, B, D, B, D, B, D, B, B. The bass clef staff contains a piano accompaniment with notes 8, 8, 9, 8, 8, 7, 6, 7, 8, 8, 8, 7, 7, 6, 6, 6. The tempo is Andante moderato and the dynamic is mf.

Fourth system of musical notation. The treble clef staff contains a melody with notes B, D, B, B, B, D, D, D, D, B, D, B, B, D, B. The bass clef staff contains a piano accompaniment with notes 7, 8, 8, 6, 7, 7, 7, 6, 7, 7, 8, 7, 8, 8, 7. The tempo is Andante moderato and the dynamic is mf.

In The Evening By The Moonlight

Quartet for four harmonicas in C or G, etc.

45

Andante

1st Tenor part

2nd Tenor part
(Melody)

Baritone part

Bass part

First system of musical notation for four harmonica parts. The notation is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The parts are: 1st Tenor part, 2nd Tenor part (Melody), Baritone part, and Bass part. Each part has a staff with notes and fingerings indicated below the notes.

1st Tenor part: B 8, D 9, B 9, B 9, B 9, B 9, B 9, D 9, B 8, D 10, D 10, D 10, D 10, D 10, B 9, B 8, D 9

2nd Tenor part (Melody): B 7, D 8, B 8, B 8, B 8, B 8, B 8, D 8, B 7, D 9, D 9, B 7, D 8, D 9, B 8, B 7, D 8

Baritone part: B 6, B 6, B 7, B 7, B 7, B 7, B 7, B 6, B 6, B 7, B 7, B 7, B 7, B 7, B 7, B 6, B 6

Bass part: B 4, D 3, B 4, B 4, B 4, B 4, B 4, D 3, B 4, D 5, D 5, D 5, D 5, B 4, B 4, B 4, D 3

Second system of musical notation for four harmonica parts. The notation is in 4/4 time with a key signature of one sharp (F#). The parts are: 1st Tenor part, 2nd Tenor part (Melody), Baritone part, and Bass part. Each part has a staff with notes and fingerings indicated below the notes.

1st Tenor part: B 9, B 9, B 9, B 9, B 9, D 9, B 8, B 9, D 9, D 9, B 8, D 9, B 8, D 9, B 9, B 9, B 9, B 9, B 9, D 9, B 8

2nd Tenor part (Melody): B 8, B 8, B 8, B 8, B 8, D 8, B 7, B 8, D 8, D 8, B 8, D 8, B 7, D 8, B 8, B 8, B 8, B 8, B 8, D 8, B 7

Baritone part: B 7, B 7, B 7, B 7, B 7, B 6, B 6, D 7, D 7, D 7, D 7, D 7, D 7, B 6, B 6, B 7, B 7, B 7, B 7, B 7, B 6, B 6

Bass part: B 4, B 4, B 4, B 4, B 4, D 3, B 4, B 6, B 6, B 6, B 6, B 6, B 6, B 4, D 3, B 4, B 4, B 4, B 4, B 4, D 3, B 4

Third system of musical notation for four harmonica parts. The notation is in 4/4 time with a key signature of one sharp (F#). The parts are: 1st Tenor part, 2nd Tenor part (Melody), Baritone part, and Bass part. Each part has a staff with notes and fingerings indicated below the notes.

1st Tenor part: D 10, D 10, D 10, D 10, D 10, B 9, B 8, D 9, B 9, D 10, B 9, B 9, D 9, B 9, D 9, D 9, B 8

2nd Tenor part (Melody): D 9, D 9, B 7, D 8, D 9, B 8, B 7, D 8, B 8, D 9, B 8, B 8, D 8, B 8, D 8, D 8, B 7

Baritone part: B 7, B 7, B 7, B 7, B 7, B 6, B 6, B 7, B 7, B 7, B 7, D 7, D 7, D 7, B 6, B 6

Bass part: D 5, D 5, D 5, D 5, B 4, B 4, B 4, D 3, B 4, D 5, B 6, B 6, B 6, B 6, B 6, D 3, B 4

Reverie

Quartet for four harmonicas in C or G, etc.

Soprano part

Alto part

Tenor part

Bass part

B 9 D 9 B 8 D 9 B 8 D 8 B 8 D B 9 10 B B 9 9

B 7 B 7 D 8 B D D B 7 D D D B B B 6 D B D D B D B 7

B 6 D 6 B 6 D D B 7 D B 6 B D B D D B D 5 B D B D 6 5 5 6

B 5 D 5 B 5 D B D B B 6 B 4 B 4 D B 4 5 D B D D B D B B 5 4 4 5

B 8 D 9 B 9 B 10 D 9 D 8 D 9 B 7 D 8 B 8 D 9 B 10

B 7 D 7 B 7 B 7 D 7 D 7 B 7 D B B 6 D 7 D 8 7 7 B 7 D 7 D 9

B 6 B 6 B 6 D 6 D 6 D 5 4 6 B 5 D 5 B 6 B 7

B 4 D 4 B 5 D 5 D 4 B 6 B 4 B 6 D 7 D 6 B 4 D 4 B 5 D 5 B 5 4

D 8 B 8 D 9 B 10 D 10 B 9 B 8 7 B 8 7 D 8 B 7

D 7 B 7 D 7 B 7 D 7 B 7 B 7 D 9 B 7 B 7 B 5 7 B 7 B 6

B 6 B 6 D 5 B 5 D 6 B 7 D 5 B 6 D 6 B 5 4 5 B 5 B 5

D 3 D 5 B 5 4 B 5 D 4 B 4 D 5 D 5 B 5 D 5 B 6 B 6 B 4

The Quilting Party

Quartet for four harmonicas in C or G, etc.

47

Andante

1st Tenor
part



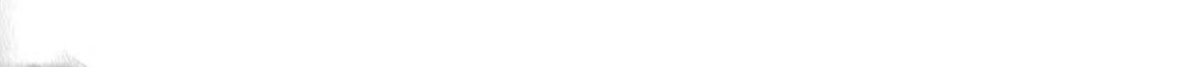
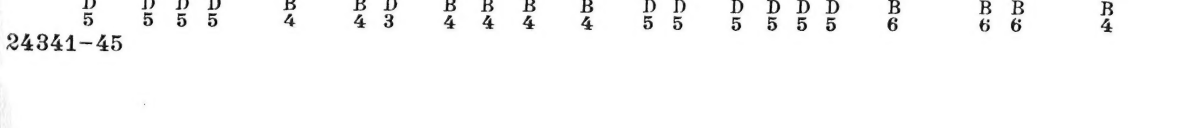
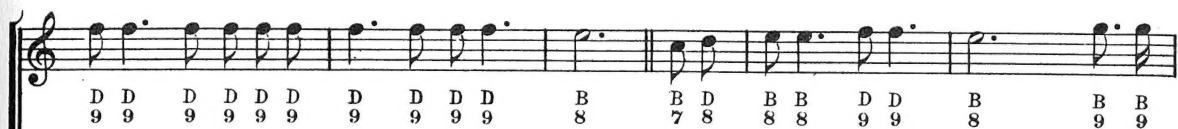
2nd Tenor
part
(Melody)



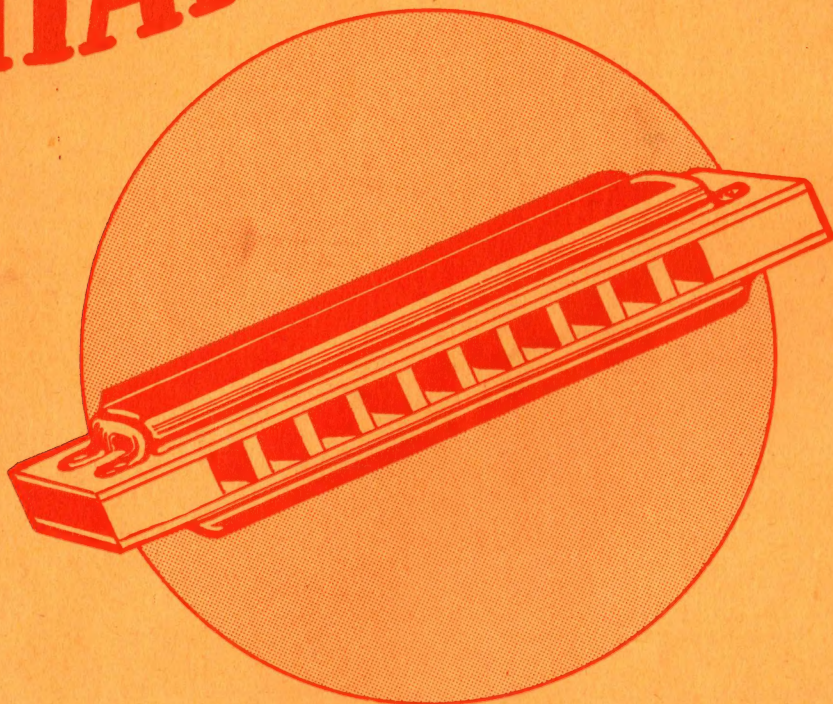
Baritone
part



Bass part



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